

For the Home Dressmaker

DAINTY AND INEXPENSIVE HOUSE FROCKS

Latest Paris Notes

THE humble wrapper is a back number. All the feminine world is now wearing the daintiest of house frocks, for these garments have taken on a coquetry and daintiness unknown to their kind a few years ago.

So many fascinatingly beautiful and extravagantly perishable materials are shown for these gowns that it takes a strong-minded woman to be practical in selecting materials for them.

The sheer silky stuffs are, perhaps, the most attractive fabrics. The beautiful supple crepe will be found much more serviceable and generally satisfactory.

These gowns are so often such a vexing question to the woman who does her own work.

She is often too tired to dress for dinner every night, and yet she wishes to look fresh and dainty.

For her, nothing can be prettier, simpler, and yet extremely dainty than a house gown of crepe in delicate shades, of gray, maize or blue, made with a shortened waist line, from which a slightly full skirt falls in straight clinging folds, with several deep tucks at the bottom to give the needed weight.

The bodice may be attached to the skirt and is oftenest of the simplest of draped surplice models.

It may be decorated with bands of lace or self-toned silk embroidery, bordering the surplice and the large armholes and forming the girdle.

The guimpe and sleeves, if so desired, may be made of finely tucked muslin.

For the woman who wants to follow fashion's edict by using the thin material, yet needs something that will resist hard wear and be practical as well as pretty, one of the volles is another good choice.

The one-tone fine stripe and checks in sheer volles are particularly well liked.



In dark and light blues, in yellows and browns these materials are very popular, even though the temptation to extravagance in impracticable fabrics makes it a difficult matter to remain cool and calculating in their presence.

A house gown is a real economy.

It saves the street and best afternoon frocks from looking mussed. And nothing is so ruinous to a smart cloth skirt as wearing it continually around the house.

These little gowns can be fashioned easily alone or with the aid

of a seamstress, and are very inexpensive.

One white slip made separately can do duty for several gowns.

In some models the tunic effect in the skirt lines is exceedingly graceful and pretty.

The sleeves are not the same old kimono variety so long in vogue, but have more of a downward slope, which is very artistic. They may be short, three-quarter length or long, their length being entirely optional, as all three lengths are shown.

In the first illustration is given a very simple gown in soft rose-colored crepe with a smocked yoke and sleeves of swiss. The overskirt is quite new. Velvet ribbon outlines the tunic effect, as it does also the yoke.

The second figure is a cashmere in the new blue shade. The yoke and sleeves are of soft lace, and the black velvet rosette on the girdle give the Frenchy effect to the frock.

The model might also be beautifully carried out in white or cream.

The next illustration is a violet crepe, or louisine or satin. The

arrangement of the straps on the shoulders is new and not difficult to work out successfully.

The last model is of strawberry pink cashmere. The yoke and V girdle are outlined with darker pink satin.

Finishing the Tailored Suit

STRAPS, folds and plain lines of stitching are the most usual methods of finishing the plainer of the tailored suits.

A great many buttons are also used. They are usually arranged in groups or at intervals singly around the foot of the skirt at the hem line.

They are cloth covered like the gown they trim and are made on button moulds.

They are set flat upon the skirt and stitched down like discs. Some of them are two and a half inches in diameter.

The fancy buttons are used only on the jacket and vests.

FANCY tailor-mades seem to be preferred to the severer, more masculine style.

Long jackets, trimmed with braid, buttons and velvet, and opening on to waistcoats, cutaway coats and sloping shoulders, with tucks, pipings and insertions, are in the greatest vogue.

Inspiration has evidently been drawn by the couturiers from Louis XIV and Louis XVI military uniforms, but the result is very new and modern.

One of the prettiest new tones is the "kingfisher," which is greenish-blue. Another novelty are wreaths of ivy leaves in dark green and autumnal tints on felt hats. A large purple faille hat, lined with soft mauve satin, was picturesquely trimmed with a myriad tassel-like fuchsia flowers in tones of rich purple rose and white. Fuchsia is quite the latest flower to be employed in millinery.

The coming fashions can be better gathered at the leading "premieres" than anywhere else just now, and at the "first night" at Antoine's last week it was clear that the princess gown, with shawl-shaped bodice and narrow, close-fitting skirt, is not superseded by any other style, seeing that these models are the creation of a firm whose taste is acknowledged as a criterion the world over.

For evening dresses velvet, supple satin, mousseline de soie and the new square meshed tulle will be largely employed for evening dresses this winter, while filet lace will be dyed to the exact tone of the gown.

Gold and silver lace are not any longer fashionable, but white lace is sometimes embroidered with gold threads which outline the pattern.

Clinging, enveloping skirts are the latest vagaries of the creators of fashion, and semi-high-waisted gowns which give height to the figure and produce certain folds which are eminently graceful are being worn to a very marked degree.

Colors and shades have never been more perfect, more varied and more artistic than they are at present. There is quite a furore for all shades of mauve, heliotrope, violet and purple; the latest effective combinations of colors appear to be mauve and blue, not in light tones, but a beautiful Parma mauve and a full-toned blue.

Hats are more and more huge—they are certainly becoming, but it seems almost time now to cry halt and to return to more reasonable dimensions.

The most curious harmonies are achieved in millinery, such as Natter blue and mole brown, green and violet, gray and brown, flame red and black.

The brims of some hats are slightly folded over on one side or in front; others are quite round. The crowns are not very high, usually round, but they are not visible as a rule, being covered with huge choux of panne or velvet in one or two shades, or masses of soft surah silk with fringed edges, or else completely concealed with bushes of light feathers, aigrette, ostrich and cocks' feathers, which dart forth on all sides with the greatest daring. Autumn leaves, also, are being used in a similar way.

Nothing definite has been decided about sleeves, and both long and short sleeves will be worn this winter; the lower part of long sleeves are often transparent.

The smartest belts for the coming season are rather broad, made of embroidered satin, and both edges of the belt are bordered with half an inch or so of black satin, stitched finely on to the embroidery; the edging must always correspond with the gown worn. With these belts are worn broad square buckles, chased and enameled in dark blue or black on gold, green, pale blue and mauve.

Individuality in Styles

THE questions of individuality of style and suitability of color are very important factors of dress.

How often does one see a woman of the athletic type, who looks very smart in tailor-mades, ruin her appearance at a dinner?

She arrives in a flimsy confection of pink chiffon, with her hair elaborately waved.

Such dressing is absolutely unsuited to her strong personality.

Had she chosen a simple gown of white, if she had wound her locks around her head in a heavy plait, her appearance would have been striking.

Braid Trimmings

COMBINATIONS of soutache and other braids are very smart, indeed, and give the finishing touches to many of the prettiest tailored gowns.

Serpentine patterns of soutache, joined together with chain stitching and small cords of varying widths, all carrying the same design, are among the novelties.

Bands and vestings made of standing soutache designs braided on a mousseline foundation are shown in a great variety of patterns.

Torpedo braids, in one or two tones, are most effective, particularly so in black and white.

These new padded braids can be used in a variety of ways, and are most strikingly used in a braided design in combination with other braids and passementeries.

Macrame braids are one of the latest garnitures. There is also a revival of the use of tailors' binding braids.

The Titan weave is considered one of the very smartest of these. Some of the most expensive tailor suits make use of these binding braids as a finish on cutaway coats.

Fashionable tailors, when using the Titan braid for binding the edges of the jackets, sometimes trim the skirt by binding the edge of the stitched fold.

Rows or lines of the Titan braid are often applied flat as a trimming on suits with bound edges.

Knitted braids are another novel decoration presented for winter. The radium patterns are simulated in these, but the product loses somewhat in beauty and weight.

The embossing of braids is a new feature this season. Patterns are stamped or embossed on braids by a process similar to that of crimping on hot rollers.

The improvement on the radium braids is little short of marvelous. Many of the patterns are entirely unlike anything seen before. A large majority of the designs show the use of narrow braids, woven into pattern, the narrow braids taking the place of the usual threads in the weaving.

The name radium is applied to all braids having the design in the pattern. These braids are made up very ingeniously on expensive machinery. In several of the new radiums an effect of embroidery of the heaviest kind is simulated.

Oriental effects are shown in many of the novelty trimmings.

Japanese bands, as well as other Oriental designs in bands and vestings, are shown in the shops. A characteristic feature of these trimmings is the beautiful colorings in which they appear. In addition to the bands and vestings, there are also very handsome braid trimmings in separate motifs.

Very heavy trimmings of the gilt gimp, galloon and passementerie order are being used. They are generally in black.

The use of genuine hand-embroidered bands in Japanese and Chinese design has awakened an interest in machine-made trimmings of this nature. Many beautiful trimmings have been produced in simulation of the Japanese hand-embroidery. These embroideries usually have gold or silver threads mixed in among the gay colors characteristic of Oriental designs, and this makes them very handsome.

Other imported novelties show the use of cretonne in the form of applique and in bandings, and also for the very ornate vests which characterize some of the most extreme models in wraps.

Broad bands of cretonne veiled with chiffon are used by Paris designers as trimmings on foundation skirts of handsome net and lace costumes.

Black spangled trimmings in novel effects will be popular for silk gowns this season. Black passementeries in new designs are also shown.

Owing to the somber colors of many of the new materials and the mixture of black in many fancy fabrics, black trimming will be used greatly.

The Newest Skirts

THE newest skirts, while conforming to one or two single principles, are endlessly varied.

The principal points are a sheath fit over the hips and a flare at the foot.

The preference is given to a plain skirt trimmed with bands of its own material.

THE new shirtwaist is distinctive on account of the width of the shoulders. Do not imagine for one moment that this effect may be obtained by cutting the shoulder seam extra long, that is to say, by running it down on the arm. It can't.

The proper width must be given by the correct line of the shoulder seam; otherwise the sleeve cannot be properly put in, and will drop in an ugly way over the arm, giving an ill-fitting, thoroughly home-made appearance to the shirtwaist.

It will be real economy to buy a plain shirtwaist of the newest cut and the proper bust measure and not attempt to remodel a pattern of the last season. The new pattern will be cut out according to the lines of an expert draughtsman, and with care in using it a perfect shirtwaist is bound to result.

In the majority of the waists shown variety is given by the different ways of trimming and not by different shaped patterns. When

Fashionable Collars

QUITE the favorite among collars are the new turnovers. They are very high and elaborately adorned with broderie Anglaise and have hemstitched edges.

Almost without exception they are held together at the front with a bar pin of gold or silver, and the old safety design is rarely if ever seen now.

Any pin may be substituted, but a plain fine bar with a single jewel in the center is more often used.

The variety of linen or muslin tabs or small fronts worn with these collars is endless, and tiny silk bows of any color are good.

Plain turnover collars, with extremely narrow pleated ruffles, are both pretty and becoming for morning wear. There are cuffs to match.

Covering the entire hem of the blouse down the front are so-called jabots, to be worn with thin waists. They are not suitable with plain blouses having stiff cuffs.

A woman who is at all clever with her needle can make these front pieces with strips of embroidery or lace left from other work, and there should be one or more ruffles of lace down each side.

tucks are to be used, no matter how they are shaped or grouped, the length of the back and the fronts should be torn from the material, and the tucking done on these straight pieces.

If the waist is to button in front and the tucks are to run the full length, it will be found much easier to leave the fronts in one piece and tuck them. If it buttons in the back, the same idea will naturally follow. In so doing, the possibility of the two sides being unevenly spaced will be done away with.

When insertions of lace or embroidery are used between the groups of tucks it will be more economical if the pattern is pinned on the piece, and the fronts and back cut out before the insertion is sewed on. In this way will be avoided the waste of lace and embroidery when the neck and arm holes are cut out.

When basting the insertion on, baste through to the right side of the material, and stitch it by machine on each side. Then the mate-

HOW TO MAKE THE NEW SHIRTWAIST

rial is cut from beneath, leaving about one-eighth of an inch on each side to turn back and stitch down neatly so that it will not fray. The sleeves, cuffs and collars of all the lingerie waists should be trimmed in the same way.

When cutting out the waist the grain of the material at both the center front and center back must be run on the straight. This, by the way, must be strictly observed when creasing for the tucks.

Care must be taken when fitting and putting the pieces together, particularly when using thin materials, as an unlined waist has nothing to hang upon and keep it in position at the top save the collar-band. The waistband must be depended upon for the rest, so both the collar and waistband must have careful attention.

If it is necessary to make adjustments in a pattern, such as correcting the waist line, or the spacing of the gathers, the amateur invariably is tempted to bring the fulness into a very narrow space on each

side of the center front and back. This is a great mistake. It cannot fail to give ugly lines to the waist.

The fulness should fall in straight lines from the shoulders to the waist line, no matter whether the figure be stout or slender.

To avoid this have ready a piece of inch-wide tape or a straight muslin band of that width with the raw edges turned in. After the waist has been adjusted at the shoulders and neck, find the center back and front of the waist line and at the same time the center of the tape.

If the waist opens at the back, pin the center of the tape to the center of the front of waist; if it opens in the front, pin center of tape to center of back. Draw the tape snugly around the waist and pin it, not forgetting to allow a little for shrinkage.

Keep the shirtwaist smooth under the arms, but see that it is an easy fit and does not pull, or when arm is raised that it will not tear or pull the waist line above the belt, which is very ugly.

Distribute the front and back fulness so as to keep the straight line of the goods from the shoulder down and pin the band to the waist at an interval of two inches.

The collar band should next be pinned on.

This is made of a double fold of the material and three-quarters of an inch wide. Find the center back for the front and back, just as was done in finding the centers of the waist line, and pin the collar band shrinkage.

Pin the band to the waist so it will not slip. When the waist is taken off, shape the neck of it to correspond with the band, allowing one-quarter of an inch for a seam.

By fitting the neck carefully, all risk of cutting it too low in either the front or back is avoided, and the dreadful drawn look of some shirtwaists prevented. In making thin waists it is well to put in the sleeves with a cord, which makes a pretty finish and at the same time gives strength.

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Browns in Tailor-Mades

BROWNS in all the wood tones, as well as the toast and cinnamon shades, are quite the smartest creations of the tailor.

These shades are used in the strictly tailored and in the semi-tailored suits.

They are combined with creams, delicate mauves, plums and especially with the hunter's and almond green.

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